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What is canon in art history

What is canon in art. Canon art history definition. Canon in art definition.

The Canon in Art History: A Complex and Evolving Concept Despite growing interest in the canon within art-historiography, researchers lack a unified approach to its study. Various perspectives on the subject have emerged, with some advocating for a more nuanced understanding of canon formation. Historical Context: Fifty years after Linda Nochlin's influential article "Why Have There Been No Great Women Artists?" art historians continue to grapple with the concept of the canon. Recent Developments: Postmodern and postcolonial criticism has led to renewed scrutiny of the canon, questioning its academic and pedagogical value. Research on the role of curator Marcel Duchamp highlights his legacy in the field and explores how his curatorial procedures can be applied to contemporary contexts. The Intersection of Art and Religion Studies have explored the relationship between art and religion in the first millennium, revealing new insights into visual cultures. Questioning Power Structures: Analyses of self-portraits by women artists challenge traditional power dynamics within the discipline, citing canonical works created by men from its archive. Curation Across Ages and Disciplines: Research examines curation practices across various fields, including art, computer science, and humanities. Features such as random display, recommendations, and machine learning are discussed in relation to platforms like Europeana and Google Art & Culture. Reevaluating the Canon Scholars continue to problematize the narrative of art history, recognizing the existence and consolidation of alternative perspectives. Either the discourse of beauty or a discourse on beauty can be a social critique. P. Bourdieu's Sociology, Philosophy (2018) Preface to English-Language Edition Introduction PART I A SOCIAL CRITIQUE OF THE JUDGEMENT OF TASTE 1. The Aristocracy of Culture The Titles of Cultural Nobility Cultural Pedigree PART II THE... 1. Invisible Worlds In the United States in 1998, around ten thousand artists entered graduate programs. Assuming a modest graduation rate, this translates to around six thousand students. This is not unlike J. Elkins' Art, History (2007) and Ruth L. Bohan's History, Art (1982). The conventional timeline of "Old Masters" or "Great Artists" has been questioned by today's art history, considering gender, race, class, and geography. Contemporary artists dialogue with the art-historical canon: Western art masterpieces representing ideals of beauty and knowledge, but also reflecting biases towards those who occupied powerful positions in culture. The canon holds significance for many African American artists as it has been and still is the dominant framework judging appearance, affect, and gesture in Western cultures. Speaking back to the canon interrogates historical biases and claims space for a greater range of expressions of identity. The works assembled here address traditional Western art foundations: ancient Egypt, classical Greece, modern painting, postwar abstraction, and conceptual practice. These artists create alternate narratives. They upend classical nudes, critique abstract compositions' neutrality, and challenge how African Americans have historically been perceived. Although the art canon has recently gained more attention in research, there's a lack of clarity on how to conduct such studies. Various positions have been taken by art historians on this topic. This article aims to outline the main perspectives dominating literature on the canon and its formation, as well as provide theoretical and methodological frameworks for research. Additionally, it proposes that social art history offers a more comprehensive approach that could overcome the strict separation between these positions. #